

4-18-1981

## UA68/8/2 Claude Rose Oral History

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*WKU Oral History Committee*

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### Recommended Citation

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SUE PAULI: Claude Rose, will you begin our visit by filling in a little on your early years before coming to Bowling Green to teach at Western; your place of birth, high school you attended, your higher education, the degrees you have earned - when and from what institutions.

CLAUDE ROSE: I was born on the banks of the Illinois River, 75 miles west of Chicago, at the town Marcells. I lived there until I was 12 years old, my folks moved to Iowa where I went to Junior High and Senior high school at Newton, Iowa. After graduating from high school I attended Cornell College at Mount Vernon, received the Bachelor of Music degree in Performance, Piano; minor in Organ. Then I returned to Cornell for another year and received the Bachelor of Arts degree with a major in History and Music. My graduate work was started at the University of Iowa, but I transferred to Northwestern University through the attraction of Max Chrome, the outstanding choral director. I finished my Master Of Music degree in Music Education and Piano from Northwestern. My teaching experience has eight years in the public schools, four years in Iowa and four years in Illinois and one year at Carthage College where I taught piano and music education. I came to Western Kentucky State Teacher College as it was known then in the fall of 1945, where I remained until my retirement in 1977. Since that time I've been teaching part-time until this January.

SP: Who were in the music department when you joined the faculty? What do you recall about any of these persons, any stories or any characters that you remember particularly?

CR: When I came to Western, there were six faculty members in the music department; Dr. John Vincent was the head of the Music Department and also directed the band, what little band there was at that time. Because in 1945, there were only 1200 students, most of which were women because the boys were off at the war. Also teaching at Western that fall of '45 was George Tagett--piano, William Alexander--strings and conducting, Mrs. Mary Chism--piano, and Mrs Nell Gooch Travelstead--music education, and I taught chorus and theory. Of course, I could tell many stories about each of the faculty members present at that time, but it would take too much time, maybe I can tell a few as we go along. January of 1946, Dr. Vincent moved from Western to UCLA at Los Angeles. And Dr. Rudolph Willman came and filled in as head of the department until the next September. Dr Willman was from Texas and headed the department until September as I said and also directed the band. The second semester that is starting in January, I should call them quarters because they were quarters at that time, starting with the winter quarter in January, Dr. Willman took the band and there were a number of boys who had returned to finish their degree following their time in the service. Also there were a couple of part-time teachers, Otto Mattee was the director of music at the training school and did some teaching in the music department and the only voice teaching was done by Mr. Sidney Dalton, who came up one day a week from Nashville to do that particular work. In the fall of '46, Dr. Weldon Hart returned to the campus and took over as the head of the department. Dr. Hart formerly was a member of the music department before he took several years of leave of absence to finish his doctorate at Eastman School of Music. He directed the training school orchestra for many years and was an outstanding music educator in the public schools, teaching at the training school. Also in that fall, Dr. Hugh Gunnerson returned

and took over the band job. Two new members were added to the department, Oga Itner--violin, and Richard Shield as a full-time and the first real full-time voice teacher who also did some work in the field of opera.

SP: Are there any stories you recall about the members of the music faculty, any real characters that you remember particularly?

CR: Of course, I think perhaps the most outstanding most colorful character was Mrs. Nell Gooch Travelstead who was one of the corner-stones, shall we say, of Western since it was started from its very beginning. She taught in the music department when it was first formed and Dr. Strohm was the head of the department at that time, and Mrs. Travelstead taught music education for over 40 years. She was a very colorful person, an outstanding teacher and counselled a lot of students and kept them in line, shall we say, and she was a great joy to have around. You had to get used to her rather sharp tone once in a while. Dr. George Tagett, the piano instructor was a colorful person. He was a very large man and he liked to make a big sound of the piano. I recall that he was playing one day in the chapel and he hit the piano so hard that the lower part of the pedal dropped off and so he was known for and particularly that was true when he played the famous Chopin \_\_\_\_\_ with all the heavy octaves. Dr. Hart was a colorful person, he was an outstanding composer and it was during his tenure at Western that the music department really blossomed forth from a small number of students of 35 majors to over 100 and he brought some major changes which made some very important historical developments in the history of the music department and so we are indebted to him. He also, when he was here at Western which was about three years, emphasized creativity

and brought students here and worked with them in the field of composition and of course, one of the most noted of those students is our own David Livingston, who now is still a member of the music faculty. Another composer I might mention is Dr. Lyndo Mitchell who graduated from Western. Got his PhD in music at the Eastman School of Music and was an outstanding composer and was a protege of the famous Howard Hansen, he now is deceased. There were other students, Gene Steinguist did some fine composing and there are other ones also. I'll mention other students later in our interview.

SP: Where was the Music Department located when you first arrived in Bowling Green? And what about the physical facilities of the department at that time?

CR: The physical facilities of the department were very outstanding in comparison to the music departments of other campuses, not only in Kentucky but in the middle west . At that time when I came, Western had perhaps the most outstanding facility of any school around in this part of the country. They were housed in what we call the very famous stone building which was made from the stone that was blasted when Cherry Hall was built and they moved the stone from the top of the hill to the side of the hill through the WPA work during the thirties and instructed a very commodious music department that lasted for quite a few years and it was quite the envy of visiting directors who would come to campus to view the fine facilities that we had in the music department. Of course, we who had been at Western for a long time when the \_\_\_\_\_ hammer started tearing down the building wept some real tears because of the great joys that we had had in working in that very fine facility.

SP: How about the size of the studios, and also maybe the rehearsal rooms?

CR: We had two rehearsal rooms, very large and very adequate, the choral room could seat almost 200 students and band room about 125, in fact we have squeezed in during clinic time and all-state rehearsal time 150 students. The studios were very large, commodious and very attractive.

SP: What were your early impressions of the campus and of Bowling Green?

CR: The campus was most attractive as it always has been. It reminded me somewhat of the college where I had attended and got my first degree, which was located on a hill along the banks of the Cedar River in Iowa. And the campus here at Western located on the top of the hill was very beautiful, always has been very beautiful every season of the year. Of course, below the hill, below the music building it was open field until we came to the very far end of the field where we had the famous Agriculture Building where we used to go down and purchase fresh meat when the Ag. department would teach their students how to butcher hogs and cattle and so forth. The tennis court located where now Downing University Center is, was very popular and where several of the dormitories are present used to be small cottages known as Cherry Village, where some of the faculty lived, and also married students and particularly returning GI's.

SP: What was the relationship between the faculty and the town's people? We might also want to know just a little bit more about

the size of Bowling Green, too, before we leave this discussion of Bowling Green.

CR: Yes, in the fall of '45, there were about 14,000 people here in Bowling Green. When I came to Bowling Green, I could not find a place for my family to live and I had to rent a room for three months where I batched it and wasn't very happy about it but there just wasn't any housing available. Until one day President Garrett mentioned at Rotary Club that he was about to lose one of his new music faculty if we didn't find a place for him to live. And the president of the Bowling Green University, Murray Hill said, "Well, next door to him, they are remodelling a building and making two apartments, maybe Mr. Rose could use one of those." So it turned out that's where we lived for the first three years of our stay in Bowling Green. When I came to Bowling Green, the relation between the town and the college was a bit strained, not too friendly, in fact, almost--at least I felt that there was the attitude of unfriendliness between the town and gown shall we say. And it made for a rather strained relationship. However, as things settled down following the World War II and more people came to Bowling Green, particularly from the north and more houses were built, the relationship between the town and the gown improved considerably until now and I think it is nearly perfect.

SP: And you have been active in town and church activities since you arrived in Bowling Green, right?

R: Yes, when I came I was choir director at State Street Methodist Church where I stayed as choir director for ten years. I was also

prominent with the Community Concert, in fact, I was the stage manager for the concerts and met all the artists as they came to town and arranged for their stay while they were in Bowling Green and I enjoyed that very much, meeting the artists as they came to town to perform on the Community Concerts. And I was also a member of the Kiawanis Club which I have been a member of now for about 35 years and I've enjoyed that relationship. And I particularly value that relationship because it brought me in contact with the people that I don't meet on the campus and the relationship with the people in town, shall we say.

SP: Your current church responsibilities--you're still carrying on, even though you have retired from Western, you're still doing church work.

CR: That's right. I'm the organist at the First Christian Church and by the way we just purchased a new organ so I'm looking forward to that.

SP: What about the chapel and the assembly periods?

CR: Yes, when I came we used to have daily chapel but it didn't last very long as more students came to Western and Van Meter became a bit crowded so then they cut them down to, well I think one year we had them three times a week and then finally it became only one time a week and then finally with the still larger student body it became known as a freshman assembly and only freshmen were required to go to the chapel and even then it was only once a week.

SP: And I believe there's something interesting about the position of the faculty during these assemblies, a little unusual.



CR: Oh, yes the faculty always had sat on the stage and attendance was taken too because we were required to attend chapel and always, of course, being on the stage we were in front of everybody and all the students, they could tell who was there and who wasn't there.

SP: What kind of programs were given at these assemblies and chapels?

CR: Oh, we had visiting lecturers, faculty members would give short talks, we'd have musical programs a number of musical programs given by the faculty, by students, visiting artists. There was always something going on in chapel. So if you missed chapel, you really missed a part of the life of the campus. In fact, I would say that in chapel is where the original spirit of Western as we know it even today got it's birth. Where Dr. Cherry started it and was carried on by the presidents that followed him.

SP; So, Van Meter Auditorium was certainly on the campus when you came. What other buildings were there on campus when you arrived here?

CR: Besides Van Meter there was Cherry Hall and then the dormitories and the Home Economics Building and of course the very famous Red Barn which is now the library and also the library was located in what is now known as Wilson Hall. Let's see, of course, the music department and then the rest of the buildings were dormitories.

SP: How about Snell Hall? Was that?

CR: The Ogden Campus was also there. There was Snell Hall and the other one, Ogden Hall where the science department held forth. And then, of

course, the training school on the corner of 14th and State. There was also the famous Diddle Dormitory where the basketball boys stayed under the close supervision of E.A. Diddle and Mrs. Diddle.

SP: Who were the administrators in your early days at Western?

CR: Dr. Paul Garrett was president. A typical, traditional Kentucky gentleman. He usually was attired in the traditional white suit with the black string tie. And he sort of prided himself in his Kentucky background. Finley Grise was Dean and he was a very tall and posing man. He kept the faculty in line when there were some hot arguments in the halls sometimes. But he kept things going right. He had a traditional, what I call traditional, classical background as far as academics were concerned, a bit on the conservative side. However, he was very kindly and always listened to everybody's tale of woe if he had one to tell. Although he's always heard many compliments also.

SP: What do you recall about various presidents or deans or department heads with whom you've worked?

CR: Oh, I think they're typical of all college campuses. They have their disagreements but they usually try to get along and work as a team and I have noticed the fine teamwork on the campus here at Western even though at some times it has gotten a little strained. But all in all, I think it's been a very pleasant place to work and I've enjoyed my many, many years on the faculty.

AP: What do you consider to have been the most important developments in the department of music during your tenure here?

CR: There were some major curriculum changes that took place shortly after Dr. Hart came on as head of the department. Brought about by applying for accreditation by the National Association of Schools of Music. And they required us to make some major changes which of course has benefited the campus, among them being doubling the amount of credit for private study. And that was a little hard for Dean Grise, the traditional dean, to accept but he was willing to go along with the wishes of the music faculty and especially the head of the department. And it wasn't long before Western's music department became more than a music department. It was known then and still is as a very outstanding school of music.

SP: Are there any other changes in the music curriculum that you recall

CR: Well, among those changes that brought about accreditation by the National Association of Schools of Music was the changing of the Bachelor of Science degree into a Bachelor of Music degree for music majors with a major in music education. About 1960, I think it was in that area anyway, the double major program was started and I'm proud to say that I was responsible for seeing that started. The double major program is a major in both elementary education and music. And in music, it is a 36 hour program with an emphasis on music education in the elementary schools. And graduates from that program are eligible to teach by certification music in the elementary schools grades kindergarten through the eighth grade, in addition to the regular elementary education program and certificate.

SP: How about developments for the university as a whole during your tenure here? What would be some of the most important ones that you

recall?

CR: Of course, the size increased from 1200 to almost 14,000. Of course, that brought about a considerable amount of problems. And, of course, that necessitated the changing of the whole organization into the university system of five or six colleges of which the music department is a part of the Potter College of Arts and Humanities. That took place in 1965 when Western was finally made a university. It was difficult for the administration and many of the faculty to assume this philosophy of a university as, because of the traditional background as Western was first a teachers college or normal school if you want to call it that, with the attendant tradition with those types of schools. And then it became a state college and then in 1965, through the efforts of Kelly Thompson and other outstanding administrators, Western changed its name to Western Kentucky University as it is organized now.

SP: Now we better talk about students for just a little bit. Who are some of your students over the past years that stand out in your mind or who have made significant contributions. Maybe some of those who stand out in your mind didn't make any particular contributions or outstanding contributions during their time at Western but maybe have gone on to do so.

CR: Yes, some of our students who as you say weren't outstanding, that is they weren't "A" honor students, you might say, while they were students here at Western have gone on to make a name for themselves and a fine name for Western as far as that's concerned. Likewise, some of our most outstanding students when they graduated with high grades didn't do very well or didn't accomplish much in the field after grad-

uation. So I have a list here of about seventeen or eighteen students I might run through quickly and just as an idea of some of them and what they have been doing since they left Western. I've already mentioned Lyndo Mitchell who is a composer and he was one of those that returned after the war. He started school at Western before he went into service during the war and then after peace he returned to the campus and finished his work by taking composition with Dr. Hart and received a fellowship at School of Music at Eastman where he remained until his death. While there he was an outstanding composer and theory teacher. Ray McKeaver, from Joliet, Illinois originally, has spent most of his teaching life at Ottawa, Illinois as an outstanding band director. One year he was president of the Illinois Music Educators Association. When he was on the campus, he was known as perhaps the most outstanding trumpet player that had been on the campus since the beginning of Western you might say. Gene Steinquest, who I mentioned before, as a composer, was an outstanding flutist from Joliet, Illinois. He went on to finish his Ph. D. at Peabody. He is now teaching at Northeastern Louisiana University and doing an outstanding job. LeRoy Fritz for many years was supervisor of music at Alton, Illinois. Before he took that job he taught a couple of years of string here at the training school. Charles Ball is another one of our fine students from Madisonville, Kentucky originally. He finished his Ph. D. in music education at Peabody. At the present time he is head of the music education department of the University of Tennessee at Knoxville. I've already mentioned David Livingston who is an outstanding composer and arranger in the classical field as well as in the popular field. He finished his Ph. D. at Ohio State. Peggy Flannigan was an outstanding student as a pianist and music educator and lives in Oak Ridge, Tennessee and has written a couple of books using the Orf method in elementary music

and has been a popular clinician in elementary music. Howard<sup>o</sup> Nicar band director at Vanderbilt, originally from Bristol, Tennessee, teaches at Vanderbilt and has done a lot of clinic band work. His wife, Daphney McCord Nicar also a very outstanding piano student who now is teaching at Volunteer State College at Gallatin. One of our most colorful graduates is Pat Mastrolilio, who at the present time is known as the official trumpeter at the Marine Base at Washington D.C. He is the trumpeter that played at the funerals of President Truman and also President Eisenhower. Whenever there are any ceremonies at the Arlington Cemetery, Pat Mastrolilio is the official trumpeter. George Gillespie was a Bowling Green boy who was a very fine trombone player and has been many years supervisor of music at Flint, Michigan. One of our most outstanding vocal students was Jeanette Rider Sallee, was very popular on "the Hill" as a vocalist and sang College Heights for all the graduations and also the basketball games. The last I heard she was doing some solo work in Cincinnati and some work in opera. Jim Henry, originally from Bristol Tennessee, a very fine clarinetist, has been teaching for many years at Duke University. Roy Nance was one of our first organ students to graduate in organ. He earned his Master's degree in music at Southern Methodist University and now is a very fine organist at the Frankfort, Kentucky Methodist Church. Bill Miller, a Bowling Green boy, very outstanding in bass baritone, spent many years in Germany singing opera and now is in New York City doing a lot of singing and also appearing on television in advertisements, so maybe you've seen him in some of the commercials. Don Trivette, also from Bristol, Tennessee, you notice I mention Bristol, Tennessee several times, we had a group of students that came from Bristol as a result of a Western graduate being the band director there, and he is now supervisor of music at Lexington Lafayette Schools. Richard Borchart, outstanding band director in the Lexington

schools. A very fine clarinetist in Joliet, Illinois, Nick Corningstien is a Bowling Green boy who was in my first class that I taught at Western in the fall of '45. He now is teaching music merchandising having gone into that field as specialization. And of course, one of our most recent graduates who is doing an outstanding job and bringing fame to herself as well as to Western Music Department and her vocal teachers, Sheila Harris, who is graduating from Curtis this spring. Of course, there are also a number of girls who married and did not do any teaching or anything other than teaching private students now such as Mary Alice Black of Morgantown, Elizabeth Reeves Ross here in Bowling Green, Karen Bosart Willis of Central City, Helen Stinnick McReynolds in a suburb of Nashville, Tennessee to name a few. In the field of popular music we must of course mention B.G. Long, famous for her work over at WSM in Nashville. And of course, Jimmy Sacca, one of the members of the famous "Hilltop Quartet". Henry Longo who has been appearing as accompaniest for some jazz soloists. And another member of my first class at Western, Edgar Minor who was a member of the faculty of the University of Kentucky and the College of Education, still plays the dances every Saturday night, I understand with a very outstanding jazz pianist. Well, that's a fair rundown. Of course, I'm sorry that I left out some that I perhaps should have mentioned.

SP: We might take just a moment now for you to recall some of the performing groups that these students you just mentioned were playing while at Western that helped to train them for their successes later on. What kind of performing groups were available for the students or were required back through the years?

CR: Of course, there was \_\_\_\_\_ concert and marching bands. And

perhaps, Western has received greatest renown in performance group in the area of bands. However, we did have an outstanding orchestra over the years until the string situation has become rather strained. And it is difficult now to get a good orchestra together. Of course, we've always had good choral groups. For ten years, I was director of the college chorus which usually numbered 150 and 160 and we tried to give the major choral works such as "Messiah." While I was directing the chorus every other year at Christmas time we performed the "Messiah." We had a couple of performances during the years I was the choral director - Brahms's \_\_\_\_\_, Mendelssohn's "Elijah," Haydn's "Creation," to name a few. A number of Bach cantatas and then of course we'd give miscellaneous types of programs of music from all the periods of great choral literature. So the students received an outstanding, I think, acquaintance with literature. At least that was our goal and I think that we attained it. I might mention that one of the early bands that we had here at Western did a very unusual thing. They gave the second performance of a symphony for band written by the very famous French composer Hector Berlioz. We happened to hear about the manuscript of the parts being made available and Dr. Gunnerson, the band director at that time, secured those parts and we gave the first performance in this country of that very fine symphony for band. The second movement of which was a trombone...

END OF SIDE ONE



CR: And the college chorus, I was director at that time, learned the parts for the chorus part and we sang it with the band. The performance was given as part of an all-state band clinic that was being held on the campus that particular weekend.

SP: Now in what ways have students changed over the years?

CR: Well, there have been considerable changes, it has gone in cycles. Of course when I came, as I mentioned before, the campus was mostly female but the second semester, second quarter, male students started coming back. And these male students presented quite a challenge to the faculty because they were more mature, they were older and they had had some harrowing experiences as members of the armed forces. They were here eager to learn. They wanted to get that degree so that they could leave Western and get that band job or choral job or that particular, try to meet that goal that they had established for themselves and they kept the faculty on their toes because we had to keep them busy or they would come and ask us for work to do. And it was really a joy to work with those students and it was quite a challenge. And that lasted about seven or eight years. And then the younger people, as I would call them, became the students. They weren't quite sure what they wanted to do and some of them were unsettled and a little more on the playboy type, shall we say. And it brought about considerable change on the campus. But leading up to the time I retired I would say that the average student at Western was here for serious business. They had their fun, they had their social life. When fraternities were brought to the campus in the mid 60's, social life changed considerably. The music department's Phi Mu Alpha was started about 1960 and that changed the lives of many of the music students and likewise the girls

when the Delta Omicron sorority music sorority was started. They became the center of the social life of the music department sponsoring various musical activities, both social and professional and assisting the faculty and also taking care of artists when they would come to campus as well as putting on programs of their own. Some very outstanding programs were presented by both the two music fraternities.

SP: Your entire family is musical. Would you like to share a little about what each one is doing in music and what your wife has done through the years at Western also?

CR: Mrs. Rose graduated also in music from Cornell, majoring in Violin, and of course, she and I have always played violin-piano sonatas together. In fact we have started a tradition shortly after we were married to at least once a week sit down and play piano and violin sonatas together, and we have kept that tradition even to the present day. Last Sunday evening we had a nice session playing Mendelssohn, Haydn, and Mozart sonatas. We have two children and during their growing up period, we had a family quartet. Son Dick played the cello, and daughter Cheryl played the violin and Lucille my wife played the violin and with me at the piano. We had many great sessions together, in fact we used to perform at many of the college receptions and it became almost commonplace for the four of us known as the "Four Musical Roses" to perform for college affairs here on the campus as well as for off-campus. We even gave a couple of programs out of town. And that has meant much to our children. Dick is now teaching at Northwestern Louisiana finishing his doctorate in cello at North Texas and we're going to go down to Louisiana this next week and hear him play the \_\_\_\_\_ concerto with the Alexandria Symphony and we're looking forward to that. Daugh-

ter Cheryl is teaching violin now. She and her mother started Suzuki school teaching situation and now they have forty-five little tots starting with ages 3½ up to about 12. They're doing a fine job and enjoying it very much teaching this Suzuki method of strings.

SP: And Cheryl and Dick graduated from college?

CP: Cheryl graduated from Western in Home Economics and Music. Taught home economics for seven years. Married and settled back here in Bowling Green. Dick graduated from the University of Louisville and played for five years in the Louisville Orchestra. Did his master's degree work at Florida State University in cello. And now as I mentioned before is pursuing his doctoral work at the North Texas University in cello.

SP: And both of them are graduates of University High?

CR: And both of them graduated from University High, right.

SP: Now, I know you have something very valuable in your possession here. And I'm sure your whole family has been involved in getting this together through the years. Could you tell a little bit about this?

CR: I started the scrapbook shortly after we came to Bowling Green. And I still have it and I try, have kept it up to date and it contains many pictures and many newspaper articles and we used to have more newspaper articles than what are printed in the newspapers in this community recently, for which we are very sorry. And many programs of the faculty recitals, students performance groups, artists who have come

to Bowling Green. And all the events that took place in the music department from 1945 until about the early 70's and I haven't kept it up since that time. But I value the material that is in this scrap-book because it has been a running diary, shall we say, of my activities and also my family likewise, in music here in Bowling Green. art-

SP: Now after all of this reminiscing have you thought of any additional names of students or any faculty or any administrators that you would like to recall or maybe some incident or something about a character that you remember anything about a student that you would like to recall now? .ng  
on?

CR: I don't recall of any particular student because they were all so outstanding as far as that is concerned it's hard to pinpoint any individual student for an accomplishment more than another. Perhaps I should mention one of the first students I had at Bowling Green that I didn't mention in my list of outstanding students but he was a very colorful student and that is Greg Colson, who was when he came to the campus in the Fall of '45 from Middlesboro, Kentucky had had polio when he was younger and he was adopted by the campus and became the darling of the campus and he played the piano beautifully when he wanted to. Both popular music and classical music and he finished in piano and music education and now I understand is an organist and choral director at one of the Atlanta churches. t  
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SP: Now anything else you would like to add along that line? Any humorous things you recall about administrators or faculty?

CR: Oh dear, that's a hard thing to answer because so many things

Sons of the American Revolution. President of the Kentucky Gladiola Society and we have a lot of good times growing and displaying gladiolas so that I don't have any trouble keeping myself busy. Of course, playing the organ every Sunday at First Christian Church keeps me busy and I do a lot of playing just for my own amusement and amazement and time does not lag on my hands and I'm enjoying retirement very, very much. I recommend it highly although I do recommend to anybody anticipating retirement, be sure and have something to occupy your time and to make life interesting upon retirement because it can be very rewarding not to have to get up at six thirty to make that eight o'clock class every morning and struggling to find a parking place and all that kind of thing. Have all those pressures eliminated, it is enjoyable. I didn't mention in our discussion my work with the music festivals; work which I enjoy very, very much. And I worked with the music festivals here in the music department every year since I came to Western as far as that's concerned. Of course, during the war they didn't have the festivals but in the spring of '46 they started the festivals again on a very small basis. The next year when Dr. Gunnerson came as band director he took over the festivals and I assisted him for about five or six years. And when he left the campus, I took over as festival chairman for South Central Kentucky and did that job for almost thirty years. And I particularly enjoyed that being in contact with the directors in this area and seeing the results of their work and many of whom were Western alumni and I could see where maybe some of my work with them had paid off, the work that they were doing with these high school and junior high school groups and that has been a very rewarding experience. And I enjoy it very much. The festivals have done an outstanding job of motivating music accomplishments in the public schools, in south central Kentucky and in fact in the whole state. When

I was president of the Kentucky Music Educators Association we had all state groups, in fact when I was president in that year we had the southern conference which made up of thirteen states which held their convention in Louisville and I enjoyed working with those people very much. So my experience working with the music education groups had been very, very rewarding and I enjoyed it very much.

SP: Well, finally, what advice would you give to others as they are approaching retirement? You've touched on it just a little bit and then recalled something that was very important that you wanted to share about and it is certainly important. Can we come back to this just for a moment? Anything else you would like to share about retirement or some advice to others who are preparing for retirement?

CR: Well, I don't think of anything else other than to emphasize to plan ahead and be sure that you aren't, that you keep yourself busy and of course, with the very fine retirement system that we have in Kentucky and also the social security, you don't have to worry about your financial situation, in fact it is very healthy, shall we say? That's been a great joy and a comfort to know that in our older age we don't have to worry about our bank accounts. We just hope inflation doesn't play too big a part in devaluating what has been built up over the years. So I think that with a happy attitude and the determination to enjoy life, have good family relationships, enjoy your children, enjoy your grandchildren, visit them often, be interested in their activities, and be interested in everybody. Attend church activities, keep those activities, don't fade out of the picture. Be active and keep active as long as your health will provide. I have been fortunate in having good health over the years, but I make a special effort of keep up my

health, I jog a couple of miles everyday, I watch my diet and so forth as not to gain extra pounds and I think I have kept my youthful figure. In fact, people have said, "How do you keep looking so young?"

SP: Well, thank you for sharing all this information, your insights and all these observations that you have shared today.

CR: My pleasure.

END OF TAPE